

*H A S S E L B L A D®*



**INDUSTRIAL  
PHOTOGRAPHY**

### Industrial photography

Photography is regarded as indispensable to industry. That hasn't always been the case. Few industries had photographers on their payrolls at the end of the 1940's. But demands for pictures for use in advertising, research, development, documentation and communications kept on increasing, ultimately making photography an integral part of the industrial framework. Big companies hired their own photographers. Smaller companies established links with freelancers.

But photographers of the 40's had to face some tricky problems. The only way they could achieve the high photographic quality in as much demand then as now was to work with a large format, 4x5, 5x7 or even larger.

Since the photographer needed a darkroom, his lab was often relegated to the murkiest part of the building, usually down in the basement.

Well, times have now changed for the better. The photo-lab has moved up out of the basement, and photographers can now use equipment which is superior in every way.

The Hasselblad made a major contribution to this development. Once the Hasselblad came into general use in the 1950's, it became possible to switch from view and press cameras to 2 1/4-square without any loss of image quality. The switch also provided access to all the options available in a system camera.

In the 1950's improvements were also made in film emulsions. New fine-grain, high speed films were introduced. This development also hastened the switch to medium-format cameras like the Hasselblad.

### Equipment

The industrial photographer's equipment is as varied as the application to which he turns his talents. Demands on photographers and their equipment increase in step with the evolution of industry and industrial products.

So photographers put their faith in camera systems capable of meeting most shifting demands. Hasselblad is just such a system and the choice of most industrial photographers. From the introduction of the first civilian camera, the 1600F, in 1949 the Hasselblad system has been the subject of constant refinement. One concept has been a particular keynote of the company's development philosophy: total interchangeability. An example of this philosophy in practice is the fact that a film magazine made in 1949 today still fits any camera in the current Hasselblad line. And all the lenses and other accessories made after 1957 also fit the Hasselblad 500C/M, 500EL/M and 2000FC cameras now in production. The four cameras in the system are each unique, but together they form a unique whole. Each one has a niche in industrial photography. The Hasselblad SWC is the system's special wide-angle camera with the uncompromisingly corrected 38mm f/4.5 Biogon lens with a 90° diagonal angle of view. Ideal for architectural shots indoors and outdoors but even suitable for e.g. the copying of building plans, thanks to the optic's advanced design.

The 500EL/M is the favorite of most professional photographers. Its rugged basic design, supplemented with built-in motor drive, provides many advantages. For example, the camera can be left unmanned and automatical-

*Cover photo: Hans Meyer-Pedersen Photo right: Jens Karlsson*



*The Hasselblad 500EL/M is the motorized camera in the Hasselblad system. Its electrical motor, advances the film, returns the mirror to the viewing position and cocks the shutter immediately after each exposure. So you can always work with a high degree of preparedness and concentrate on your subject without ever taking your eye from the viewfinder. A dial on the 500EL/M enables you to switch from single exposure operation to sequential operation at a rate of about 1 frame a second.*





Two national surveys, conducted in 1990 and 1992, have examined the prevalence of the disorder. In 1990, 1.1% of the U.S. population was found to have a bipolar disorder. The prevalence of bipolar disorder was a higher 1.6% in 1992. These studies also revealed that more than 50% of bipolar disorder patients had a family history of bipolar disorder. The studies also indicated that more than 50% of bipolar disorder patients had a history of manic-depressive psychosis, which is another name for bipolar disorder.



ly triggered with the aid of various devices. It can also be triggered with a long release cord or by remote radio control. Motorized operation keeps the camera constantly prepared for single exposure or sequence operation at a rate of about 1 frame a second.

The Hasselblad 500C/M is a completely mechanical camera, making it almost unique in the photographic world.

Over the years, a comprehensive system of accessories covering more than 300 items has been built up around these cameras.

The lens range for them covers focal lengths from 30 mm to 500 mm. Each one has a between-the-lens shutter fully synchronized for electronic flash at speeds from 1-1/500 s.

The 2000FC camera marked the start of a new era in the Hasselblad system. It has many unique features but retains much in common with the system's other cameras. With very few exceptions, this camera can be used with all the other items in the system. Since this camera has an electronically controlled focal plane shutter with speeds from 1 to 1/2000 s, a special series of shutterless lenses has been developed for it. But the camera will also accept lenses with between-the-lens shutters.

### Applications

The industrial photographer, working either as an employee or a free-lancer, should be able to tackle just about any photographic problem. His work covers advertising and public relations shots as well as pictures used for training and for ID cards. Many industrial photographers also have to work closely with research and development departments. This often brings the photographer into contact with techniques far outside the realm of photography.

The industrial photographer has to be the master of photographic techniques. But he also has to have an eye for a good picture plus enough imagination for creative photography. In fact, industrial assignments are about the most exciting jobs around for a photographer.

### Public relations pictures

The concept 'public relations' is hard to define. One photographer put it this way:

"A public relations photograph must convey a flattering image of a company, its employees and its products to viewers in and outside the company."

A key word in this context is 'flattering'. This should be a pretty obvious feature, but unflattering pictures still get released every day.

A lot of companies prohibit photography by visitors and journalists. Some people interpret this as meaning that such companies have something to hide. But "Photography Prohibited" can also mean that a company is just trying to protect some manufacturing process from plagiarism. But the most important reason for bans on photography is usually to keep unflattering pictures from getting taken. A typical example is the shot of a man dozing by his machine. A picture which was stopped in time. A press photographer had been given permission to take pictures on the factory grounds. He then happened on this machine operator taking an authorized break, giving the worker a legitimate right to take 40 winks. But you can just imagine the unflattering caption some editor might have concocted.

### Reportage and documentation

A big industrial company is like a community in miniature. Almost every day, something happens which has to be documented in pictures. Many of the assignments given to a photographic department involve reportage similar to that encountered by the press photographer. Reportage can sometimes be planned well in advance, but companies tend to forget to keep the photographer informed, making it necessary for him to dash out at short notice. Sometimes unforeseen events are involved.

Large photo departments always have a packed equipment bag ready for use at a moment's notice. After a while you learn what an equipment you need to cover your most common assignments.

The industrial photographer has one advantage over the press photographer. He doesn't have to fight it out with other photographers in order to get near his subject. As a matter of fact, he's often given priority over outside photographers and allowed to get in real close

to the action. But then he has to work fast and get out of the way. The use of a short focal length lens is a big help because it reduces time-consuming refocusing to a minimum.

A lot of industrial photographers like working with the Hasselblad Super Wide C/M which has a 38mm f/4.5 Biogon lens. With this lens set at f/8, this camera provides depth of field from about 5 ft to 20 ft. If you also work with an automatic electronic flash, you can devote your whole attention to your subject without giving the camera a thought.

To avoid "ghosts" caused by ambient light, the fastest shutter speed of 1/500 s should be used.

Many photographers prefer a 500EL/M or a 500C/M with the 60mm f/3.5 Distagon C lens. This lens gives you plenty of depth of field without the exaggerated perspective of ultra wide-angle lenses.

If you keep an equipment bag packed for emergencies, you have to be sure it holds everything you might need. Backs have to be loaded with black & white and color film, the flash unit must be fully charged and the batteries in your camera and exposure meter have to be in good condition. The use of this kind of standby rig calls for good discipline. It should be returned just the way you found it, with backs reloaded, flashgun recharged if necessary, etc.

Not every company may find it economically feasible to keep a camera standing by. In such cases, the camera bag should be packed with about everything else, so that only the camera or a camera body need be added at the last moment.

Many assignments are plain routine. Somebody has a birthday, a prominent person pays a visit, a new model is unveiled, etc. But other assignments may also be involved, assignments you could call "documentation" or "registration".

An accident may happen. A report on the cause must then be drawn up without delay. A picture from the scene of the accident is often an important appendix to that report. Dimensional relationships must be readily apparent in such photography. A tape measure which can be shown in the picture should therefore have a place in every equipment bag. A few shots taken on Polaroid film can also be useful so that the person writing the report gets an immediate chance to ensure that the desired image angle etc. is obtained. This Polaroid print should be made on Polaroid positive/negative film which yields a permanent negative for filing. Color film may provide additional information on an accident. You can then switch from a Polaroid magazine loaded with color reversal.

Photographing goods damaged in transit is not uncommon. A picture is the best evidence in a claim for restitution or submitting a claim to an insurance company. A tape measure or ruler should also be visible in this type of picture so as to illustrate the extent of damage. Both overall shots and close-ups should be taken.

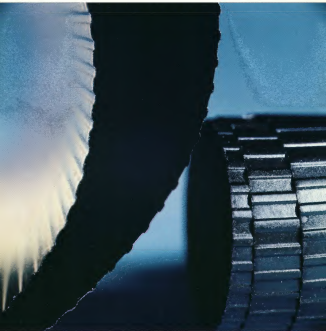
Whenever a new building is erected, the progress of construction is monitored with a camera. The construction company usually takes a number of photographs during the course of the work. But the client should also document the procedure in pictures. Some of

Photo: Jens Karlsson

*A number of special accessories have been introduced for the Hasselblad 500EL/M. A diaphragm control unit which automatically sets the correct f/stop can be fitted to the camera's lens. The camera can also be connected to an intervalometer which automatically triggers the shutter at predetermined intervals. Long cords or radio signals can be used for remote operation of the 500EL/M.*







*Photo: Jens Karlsson*

*Accessories for close-up photography are part of almost every photographer's basic equipment. Some photographers work with conventional Proxar auxiliary lenses, while others prefer extension tubes. The automatic bellows extension is top-of-the-line for close-up work and the choice of professional photographers. Used with the special-purpose 135mm 5-Planar lens, it covers a working range from 1:1 to infinity. Luminar lenses yield a scale of reproduction almost as great as a microscope's.*





these pictures may be of great historical value for a company, but their most important function is to serve as documentation of the construction work.

Work on the foundation, the laying of pipes, wiring and just about anything hidden after construction work is finished should be photographed. These pictures can be a big help in future renovation work. A photograph can help you find a pipe better than a drawing. If you have to drill a hole someplace, you won't have to worry about hitting a pipe.

#### **Safety precautions**

Photographers, like other employees, must observe existing safety precautions. A safety helmet and protective clothing are always to be found in the locker of a photographer in heavy industry.

An industrial photographer, like other photographers, should be able to move around to find the best camera angle. But he has to keep in touch with the people responsible for safety in a particular area so as to avoid risks to himself and others. The people depicted in photographs must also be shown wearing the safety helmets, hearing protectors, etc. called for by existing safety regulations.

One photographer on assignment at a Swedish shipyard took a beautiful, backlit shot of a group of workers on a platform. When the picture was to be cleared for publication, someone noticed that part of the platform's protective railing was missing. The picture was rejected and had to be reshot at considerable additional expense and with a considerable loss of time.

The camera also has to be protected. A Hasselblad can take hard knocks, as photographers all over the world and in space have experienced. But it is still a precision instrument and should be given adequate care and protection. Sand and dust are the worst enemies of a camera.

When in use, the camera usually doesn't need any more protection than the photographer. But it should be given extra protection if used in places exposed to flying sparks, spattering molten metal, etc. You may then have to build it into a box and trigger it by remote control.

You can protect the lens with a glass plate in front of the camera. However, a skylight filter on the lens may be all you need. This filter doesn't affect exposure or color balance but does protect the front lens element. Buying a new filter is a lot cheaper than buying a new lens. A lens shade should be the constant companion of every lens. It keeps a lot of extraneous light from entering the lens and can also protect the lens from certain types of damage.

#### **Information-training**

The task of the photographer is often to produce pictures to reinforce and clarify an informative text. The information and training departments of a company have the task of describing technical matters in everyday language so that they are readily understood by everybody. This task is just about impossible without pictures.

As a rule, the photographer is not brought in until the final stage when a scenario has been completed and a list of desired photographs has been drawn up. The Hasselblad does provide you with just about any option, but an ad man's scenario can sometimes create impossible photographic demands. On the other hand, you can't expect scenario authors to be aware of all the ways a photographer can illustrate a process, create a feeling of movement, double-expose, etc. That's why it's important for the photographer to be brought in at an early stage of a project. In many cases, this can lead to better and cheaper solutions.

One company has sometimes used drawings to illustrate certain phases of a training program. But a photographer showed that the same effect could be achieved by using extremely high-contrast photographic prints with faster and cheaper results. A lot of copies of photographs or photo sequences for information and training are often required. It may then pay to take as many original photographs as you need so as to reduce losses in print quality, and costs. The Hasselblad 300EL/M and a Magazine 70 enable you to expose 70 frames in only one minute. In the case of transparencies to be shown in 35mm projectors, the Magazine A16S is the best





*Photo: Ludwig Windhausen*

The "right" lens is always available in the Hasselblad system. Lenses in the system cover a focal length range from 39 to 500 mm. The Varogon zoom lens has a continuous range from 140 to 280 mm. The distinctive 30mm fish-eye lens has a 180° diagonal angle of view. It is frequently employed in cramped spaces to cover a wide subject, despite a limited lens-to-subject distance. But it can also be used at longer working distances to add a sense of depth to the image.



choice, producing 16  $1\frac{1}{8} \times 1\frac{1}{8}$  superslide frames on a roll of 120 film.

Unique individual pictures can be copied. The simplest way to do this is to use Hasselblad copying accessories. The bellows extension and transparency copy-holder will enable you to copy selected parts of a transparency. An electronic flash bounced off some white surface a yard or so in front of the camera is then a suitable light source.

A few test exposures should be made on Polaroid film in order to determine the correct exposure.

### **Image quality**

Image quality is an ambivalent term. For some people, the term refers to the contents of an image. But the technical quality is equally important, i.e. sharpness, color rendition, fine grain, etc. A high level of technical quality is also vitally important when a picture is to be published.

Image format is important to the quality of printed photographs. Experience has shown that a 35mm slide can often contain faults which are not apparent in scrutiny on the slide sorter or with a magnifier. They only show up in the printed version.

The  $2\frac{1}{4} \times 2\frac{1}{4}$  format of the Hasselblad provides you with a greater margin of safety and better chances of attaining perfect results in enlargement or in printed reproduction. A  $2\frac{1}{4}$ -square frame is nearly four times larger than a  $24 \times 36$  mm (35mm) frame. Experience has also shown that clients are even more likely to approve a  $2\frac{1}{4} \times 2\frac{1}{4}$  transparency than a miniscule 35mm slide since it will require less enlargement for any given print size.

Sometimes the idea of using an even larger format is discussed. But modern fine-grain films make it unnecessary to go to bigger formats. If you prefer a more rectangular image, you can always use the  $1\frac{1}{8} \times 2\frac{1}{4}$  format of the Hasselblad Magazine A16. Even this format, nearly 3 times larger than 35 mm, gives you an edge.

### **Photography in the service of technology**

Technical developments today are highly dependent on photography. For example: mak-

ing the invisible visible with ultraviolet, infrared and fluorescence photography. Or in documenting and illustrating various processes. Technicians and scientists often know where photographic techniques should be employed but are not always sufficiently versed in photography to actually employ them. This is where the photographer can serve as an adviser. If he knows what has to be recorded, he can suggest equipment, methods and film to achieve the desired results. The collaboration between scientist and photographer may result in the development by the photographer of a method while the scientist makes the actual exposure with equipment supplied by the photographer. In many instances, the scientist only has to know a little about amateur photography to be able to tackle many photographic procedures involving process documentation.

The Hasselblad camera and Hasselblad system are so uncomplicated that using them is generally no problem. The Hasselblad system also contains equipment especially designed for technical and scientific photography, equipment such as the microscope adapter, sheet film adapter and intervalometer. With the latter connected to the Hasselblad 500EL/M, automatic exposures can be made at a rate varying from one every two seconds to one every twelfth minute. The system also contains special-purpose lenses for ultraviolet and infrared photography.

The large range of lenses covers focal lengths from 30 mm to 500 mm, making it easy to get the desired subject framing even under the most adverse conditions.

The Variozon zoom lens provides focal length preparedness from 140 mm to 280 mm.

Switching between different films is fast and simple with the interchangeable film magazines. With the Magazine 70 for perforated 70mm film, the magazines for Polaroid film and the sheet film adapter, in addition to the magazines for 120 and 220 roll film, you can use an almost unlimited range of film with your Hasselblad.

### **Personnel photography**

Pictures for ID cards, personnel files etc. are usually taken with standardized lighting and



Photo: Eric Karlsson

*The Hasselblad SWC(M) is a unique part of the Hasselblad system. The optical design of the Bion lens does not leave enough space for a mirror between the rear lens element and the film plane. So the camera has an optical viewfinder instead of reflex viewing and a shallow camera body. The lens has so little residual distortion, despite the short focal length, that it can even be used for copying construction drawings. Architectural photography indoors and outdoors is another major application for the SWC(M).*





camera equipment. The 250mm Sonnar and a 21mm extension tube are commonly used for this kind of work. The combination produces excellent perspective and a relaxed, uncrowded lens-to-subject distance. It's often a good idea to use a special focusing screen in the camera for ID shots. The correct image size can be shown on this screen with a marking pen or masking tape. Once the film is developed, the pictures can be quickly made with contact printing.

Portraits are not usually part of the work of an industrial photographer. When the need for a good portrait arises, the industrial photographer often recommends the services of a specialist outside the company. There's nothing negative about this. A good portrait calls for specialization you can't really expect from an industrial photographer.

#### Advertising shots

Most industrial photographers are often given the task of taking photographs for ads or brochures. An advertising photograph is often conceived and planned by ad executives. The photographer is then presented with a layout in which the location of photographs on a page in relation to the text and other photographs is predetermined. The fact that this imposes limitations on the photographer doesn't have to make the work any less interesting.

Many photographers usually draw the agency's layout on the camera's focusing screen. A rough sketch is usually sufficient. (Use a pen whose ink can be removed with alcohol or water; other solvents could damage the focusing screen.)

Solving the photographic problems may call for experiments with different focal length lenses, extension tubes and other accessories. And then there is the question of lighting. Good lighting can create interest, excitement and drama.

Companies making large products such as trucks, tractors and forestry equipment often want pictures to show the products in their proper surroundings, i.e. in action. Getting these pictures on location can be a very expensive business.

Photographers on assignments of this kind often carry along 2 or 3 Hasselblad 500EL/M's. One loaded with black & white film, one with color transparency film and one with color negative film. The cameras are then triggered synchronously with the Hasselblad command unit. The photographer then knows that if he gets a good color transparency shot for a brochure, he will also have a good black & white version to give the public relations department. The sales department may also want color prints of the same picture for salesmen's presentation binders and for use at exhibitions and trade fairs. These demands are no problem at all when a multi-camera setup is used.

#### Taking pictures from difficult positions

Rooms, windows and lighting in a factory are designed to facilitate production, not make life easier for the photographer. Electrical cables, compressed air lines and ventilation conduits necessary to production are often distracting elements. That's why overall views of production segments are seldom satisfactory.

*Photo, above left: Egon G. Bretschneider. Bottom left: Tom Kuchow*

*These pictures were taken at the works which printed this booklet. In order to get a black background and make the machine stand out, the large photograph was taken at night. All the lights were turned off except for the photographer's. Test shots were repeatedly taken on Polaroid film in a Hasselblad magazine for Polaroid film in order to attain the correct balance between the different light sources and to study various lighting effects. This procedure minimizes the risk of a retake later.*



Factory lighting is seldom ideal for photography, but every effort should be made to work with existing lighting. Illuminating a work site the way you would in the studio detracts from the sense of realism. Any extra lighting needed should be rigged so that it only supplements existing lighting. One way to do this is to temporarily replace existing light bulbs with more powerful bulbs.

The light's color temperature is not important when black & white film is used. However, a mixture of daylight, fluorescent lighting, mercury-vapor lamps and ordinary incandes-

cent lighting presents a problem with color film. Color rendition is fine when daylight predominates. But you may have to use a Hasselblad CR 1.5 filter to eliminate a blue cast when your light comes from the blue sky. This filter is unnecessary when sunlight is the main light source.

Fluorescent lighting is trickier, but you can still obtain excellent results if you carefully match your film and filter to the fluorescent lamp in use.

The following table can be a help:

Type of color film	Type of Fluorescent Lamp					
	Daylight	White	Warm White	Warm White De Luxe	Cool White	Cool White De Luxe
Daylight Type and Type S	40M+30Y +1 stop	20C+30M +1 stop			30M + $\frac{2}{3}$ stop	
Type B, and Type L			30M+20Y +1 stop	10Y + $\frac{1}{2}$ stop		10M+30Y + $\frac{2}{3}$ stop
Kodachrome-X film	40M+30Y +1 stop	20C+30M +1 stop	40C+40M +1 $\frac{1}{2}$ stop	60C+30M +1 $\frac{1}{2}$ stop	30M + $\frac{2}{3}$ stop	30C+30M +1 stop

The crossed squares mean that the combination is not recommended.

The filter designations refer to CC filters (color compensating). M stands for magenta (purple), Y for yellow and C for cyan (greenish blue).

'Stop' indicates the number of stops with which the exposure must be increased.

Since the color of fluorescent lamps can change as they age, test exposures should be made using  $\pm 10\%$  of the values noted above. Mercury-vapor lamps produce light you simply can't compensate completely with filtration. But filtration of the same type used for daylight type fluorescent lamps may produce acceptable results.

The yellow light generated by sodium-vapor lamps can't be improved by filtration. Type B or Type L film should be used if you have to take pictures with this light.

#### Awkward camera angles

There is usually little space to spare in factories making large machines, such as big marine diesels and hydraulic presses, and it may

be difficult to find a suitable angle from which to photograph such items. You may also have trouble backing off enough to get the whole machine in one picture. The problem can be solved by taking several pictures of the machine and shifting the camera parallel to the subject between exposures.

Before the first exposure is made, the camera position should be marked on the floor. It is important to always keep the camera at the same distance from the machine, at the same height and with camera leveling checked with a spirit level for each shot. The 40mm f/4, 50mm f/4 Distagon C or the 50mm f/2.8 Distagon F lenses are suitable for this type of work.

The pictures should be taken with extreme overlapping. Photograph 2 should be taken so that it overlaps  $\frac{2}{3}$  of photograph 1, photograph 3 so that it overlaps  $\frac{2}{3}$  of photograph 2, etc. This overlapping simplifies assembly of the final mosaic. The mosaic is made by cutting out the central segment from each picture and carefully mounting the segments with the edges aligned.

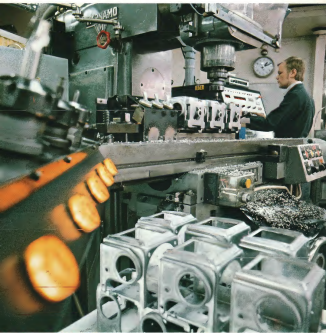




Photo: Greg Geller

A few shared the responsibility of supporting about 8 ft of earth above the existing first floor, which was being used as a construction site for the first parking garage level to be built. The first floor also provided the first floor of the garage with a structural steel reinforcement system. The Westwood Foundation, which has worked with a number of teams in the construction field, coordinated a meeting during the month prior to construction. The project was held at Cedar-Riverside Station.





### Suggested Equipment

An industrial photographer must have equipment to cover the most common assignments. Additional equipment is governed by the type of industry involved and the special requirements there.

### Suggested basic equipment

Hasselblad 500EL/M camera body  
40mm f/4 or 50mm f/4 Distagon C  
100mm f/3.5 Planar C  
250mm f/5.6 Sonnar Superachromat C  
Lens shade 40 (50-60), 100-250  
3 Magazines A12  
1 Magazine A16S (for superslides)  
Spare battery  
Magazine 100 for Polaroid film  
Extension tubes 10, 21 and 55  
Case 518

### Suggested supplementary equipment

Hasselblad SWC/M (with 38mm f/4.5 Biogon)  
150mm f/4 Sonnar C  
Hasselblad 2000FC camera body  
50mm f/2.8 Distagon F  
150mm f/2.8 Sonnar F  
Professional lens shade  
Meter prism finder  
Magnifying hood  
Focusing screens  
Tripod quick-coupling  
Automatic bellows extension with lens shade  
Recharge unit III  
1 Magazine 70

### Special-purpose equipment

#### 135mm f/5.6 Planar C

Only for use with the bellows extension; focusing range then 21" to  $\infty$ .

#### 120mm f/5.6 S-Planar C

Featuring special correction for close-up

photography at lens-to-subject distances of 3 ft or less. Ideal for copying work.

### Intervalometer III

For automatic camera release at intervals from 2 s to 12 min.

### Automatic diaphragm control unit

Supplied mounted on the 80mm f/2.8 Planar C, 100mm f/3.5 Planar C, 150mm f/4 Sonnar C and 250mm f/5.6 Sonnar C. The unit automatically meters the light level and sets the correct f/stop.

### Radio control unit

For triggering the Hasselblad 500EL/M at distances up to 325 yards.

### Command unit

For simultaneous triggering of 2-4 cameras.

### Double handgrip

Provides a steady and comfortable grip. Suitable for e.g. serial photography. Easily adjusted so that two 500EL/M's can be used at the same time.

### 250mm f/5.6 Sonnar Superachromat C

This special-purpose lens was designed for e.g. infrared photography. It also has outstanding resolution in visible light.

### 105mm f/4.3 UV-Sonnar C

A special-purpose lens for use in the wavelength range from 215-700 millimicrons (ultraviolet radiation).

### Sheet film adapter

For the special emulsions only available in sheet film.

### Linear mirror unit

For exact parallel alignment of focal plane and object in copying.

*Photo: Leo Kurland*

*Taking pictures for publicity, education and training is a typical assignment for an industrial photographer. For safety reasons, many processes can only be viewed indirectly in pictures. And when minute details must be displayed to groups, photography in the form of projected close-ups is again the answer. The three photographs below were taken with a Hasselblad 2000FC and show a galvanizing process, the tempering of a tool and the shutter speed resistors for the 2000FC.*



# H A S S E L B L A D®



*Photo: Grevil Kell*

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Daniel O. Tesli Jr.  
Archival Collection

**VICTOR HASSELBLAD AKTIEBOLAG, Box 220, S-401 23 Göteborg, Sweden**

*Text: Odd Timmerblad, Layout: Lars Gustafsson*

Printed in Sweden 9609 Skandia-Tryckeriet, Göteborg 9.009 5 114 10 1979